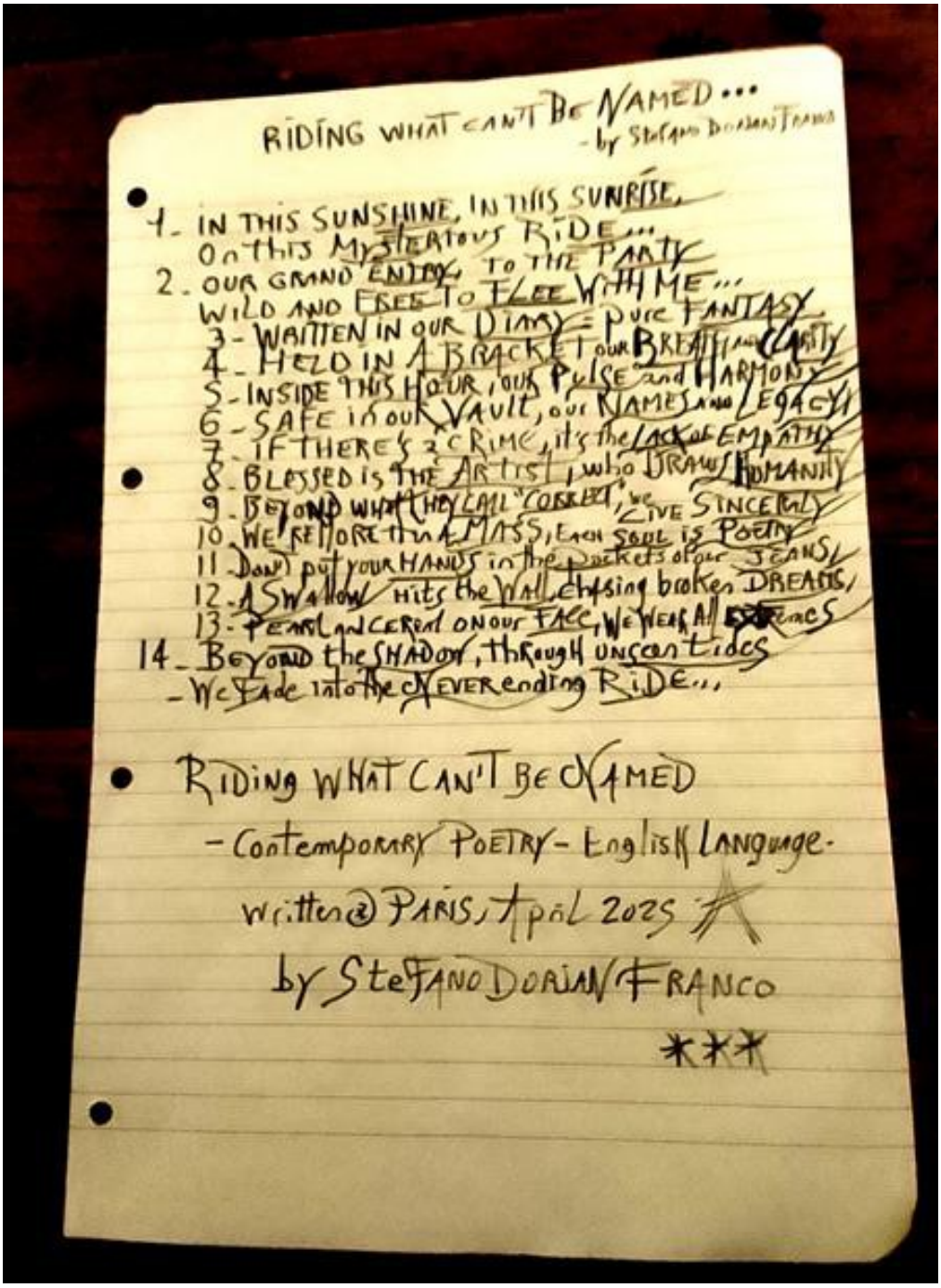

Contemporary Literature and Poetry

Structure, Symbolism, Cryptic Function in 21st-Century post-modern Writing :

"Riding what can't be named"
written by Stefano Dorian Franco
(2025)

Frame of research:
Structure, Symbolism, Cryptic Function
in 21st-Century post-modern Writing

Title: RIDING WHAT CAN'T BE NAMED

Genre: Litterature
SubGenre: Poetry
SubGenre: Methapysical Existential Poetry
Set/Location of this Creation: Paris, FR
Date of Creation: 6 april 2025
Language of Creation: English language, XXI' century
Writer of this Creation: Stefano Dorian Franco
(Paris-born French/Italian writer and cultural multidisciplinary creator)

Influences of this Creation ? from roots grown up connexions into the intemporel unexpected international avant-garde neo-popart multi-ethnics cultural & art circuit of contemporary Paris.

Themas of this Creation: #litterature #poetry #modernpoetry #symbolism
Mediums of this Creation: #writing #writer #publishing #theater #immersiveart

Text publishing : CC Domain public

In this sunshine, in this sunrise, on this mysterious ride

Our grand entry, to the party, wild and free to flee with me

Written in our diary: pure fantasy

Held in a bracket, our breath and clarity

Inside this hour, our pulse and harmony

Safe in our vault, our names and legacy

If there’s a crime, it’s the lack of empathy

Blessed is the artist, who draws humanity

Beyond what they call correct, we live sincerely

We’re more than a mass, each soul is poetry

Don’t put your hands in the pockets of our jeans

A swallow hits the wall, chasing broken dreams

Pearl and cereal on our face, we wear all extremes

Beyond the shadow, through unseen tides,

we fade into the neverending ride

Chevaucher ce qui ne peut être nommé

Dans ce rayon de soleil, dans ce lever du jour, sur cette route mystérieuse

Notre entrée grandiose, à la fête, sauvages et libres de fuir avec moi

Écrit dans notre journal : pure fantaisie

Tenus dans une parenthèse, notre souffle et notre clarté

Dans cette heure sacrée, notre rythme et notre harmonie

À l'abri dans notre coffre, nos noms et notre héritage

S'il existe un crime, c'est l'absence d'empathie

Béni soit l'artiste, celui qui trace l'humanité

Au-delà de ce qu'ils appellent correct, nous vivons sincèrement

Nous sommes plus qu'une masse, chaque âme est une poésie

Ne mettez pas vos mains dans les poches de nos jeans

Une hirondelle frappe le mur, poursuivant des rêves brisés

Perle et céréales sur nos visages, nous portons tous les extrêmes

Au-delà de l'ombre, à travers des marées invisibles, nous nous fondons dans l'éternel voyage

Cavalcando ciò che non può essere nominato

In questo raggio di sole, in quest'alba, su questa strada misteriosa

Il nostro ingresso trionfale, alla festa, selvaggi e liberi di fuggire con me

Scritto nel nostro diario: pura fantasia

Rinchiusi tra parentesi, il nostro respiro e la nostra chiarezza

Dentro quest'ora sacra, il nostro ritmo e la nostra armonia

Al sicuro nel nostro forziere, i nostri nomi e la nostra eredità

Se c'è un crimine, è la mancanza di empatia

Benedetto sia l'artista, che disegna l'umanità

Oltre ciò che chiamano corretto, viviamo con sincerità

Siamo più di una massa, ogni anima è poesia

Non mettere le mani nelle tasche dei nostri jeans

Una rondine colpisce il muro, inseguendo sogni infranti

Perla e cereali sul viso, portiamo tutti gli estremi

Oltre l'ombra, tra maree invisibili, ci fondiamo nel viaggio senza fine

/
名前のないものに乗って
(Riding What Can’t Be Named)

この陽だまりで、この夜明けで、神秘の旅路を進む
私たちの華やかな登場、パーティーへ、自由に私と逃げよう
日記に綴られた、純粋な幻想
かっこに閉じ込められた、私たちの息吹と透明さ
この聖なる時の中で、私たちの鼓動と調和が響く
私たちの金庫に守られている、名前と遺産
もし罪があるなら、それは共感の欠如
人間性を描く者よ、アーティストに祝福を
「正しさ」と呼ばれるものを超えて、私たちは真に生きる
私たちは群れではない、ひとつひとつの魂が詩そのもの
私たちのジーンズのポケットに、手を入れないで
ツバメが壁にぶつかる、壊れた夢を追いかけながら
顔に真珠とシリアル、私たちはあらゆる極をまとっている
影を越え、見えぬ潮流の中へ、終わりなき旅へと溶けてゆく

/// ActualPoetry PoesieActuelle - Created in original English-Language @ PARIS, april 2025, written by Stefano Dorian FRANCO
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Au catalogue repertoire de la SACD, Société des Auteurs et Compositeurs Dramatiques, Paris - depuis Pierre-Augustin Caron de Beaumarchais en 1777 - Création registre "MultiMedia" 2025 ///
N' Depot iDpo (c) = 000802922 (april6,2025, Paris)
///
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Wikidata (writer) = https://www.wikidata.org/wiki/Q134961735
Orcid = https://orcid.org/0009-0007-4714-1627

Pedagogical Sheet – Literature & Symbolism

Poem: *Riding on what can't be named* (2025)

Author: Stefano Dorian Franco
Suggested Academic Level: Undergraduate / Graduate – Literary Studies / Contemporary Poetry / Cultural Semiotics

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Introduction

"Riding on what can't be named" is a dense, metaphor-rich poem by Franco-Italian author **Stefano Dorian Franco**, composed in 2025. A product of post-digital poetics, it explores themes of identity, empathy, resistance, and symbolic transcendence. The poem combines cryptic expression, socio-political undertones, and existential inquiry in just 14 lines — a compact, resonant structure reminiscent of the sonnet but deliberately free in form.

Objectives for Students

- Develop a close reading of abstract poetic language.
- Explore symbolic structures in postmodern and metaphysical poetry.
- Analyze the intersections between art, empathy, and individuality.
- Interpret poetic ambiguity and metaphor across social, psychological, and philosophical dimensions.

Line-by-Line Thematic Analysis

1–2

In this sunshine, in this sunrise, on this mysterious ride
Our grand entry, to the party, wild and free to flee with me
☞The speaker sets the tone of awakening and transition. "Sunrise" suggests rebirth or revelation, while "the party" evokes both celebration and chaos. The invitation to "flee" introduces duality — escape and freedom.

3

Written in our diary: pure fantasy
☞A metafictional nod — perhaps the act of writing is itself an escapist construct.
"Diary" implies intimacy and memory, while "fantasy" contrasts with historical realism.

4–6

Held in a bracket, our breath and clarity
Inside this hour, our pulse and harmony
Safe in our vault, our names and legacy
☞These lines reflect containment, time, and heritage. “Bracket” may imply limitation or curation. “Vault” suggests protection — or a crypt. “Legacy” evokes cultural memory or survival.

7–8

If there’s a crime, it’s the lack of empathy
Blessed is the artist, who draws humanity
☞These declarative lines shift the tone to ethical assertion. Franco champions the artist’s role as an empathic visionary — not merely a creator but a conscience.

9–10

Beyond what they call correct, we live sincerely
We’re more than a mass, each soul is poetry
☞These lines suggest rebellion against imposed norms or moral correctness. The poet reasserts human uniqueness, echoing existentialist views (e.g., Camus or Whitman).

11–13

Don’t put your hands in the pockets of our jeans
A swallow hits the wall, chasing broken dreams
Pearl and cereal on our face, we wear all extremes
☞These surreal, cryptic images may represent violation (“pockets”), failed aspirations (“swallow” crashing), and identity chaos (“wearing extremes”). “Pearl and cereal” juxtapose the sacred and the mundane.

14

Beyond the shadow, through unseen tides,
we fade into the neverending ride ☞The closing lines return to transcendence. “Unseen tides” suggests emotional or historical forces. “Fade” hints at dissolution of ego — or perhaps spiritual release.? Interpretive Dimensions

- **Postmodern Subjectivity**: The poem resists fixed meaning. It uses fragmentation and associative logic to evoke contemporary dislocation.
- **Symbolist Heritage**: Much like Baudelaire or Rimbaud, Franco deploys symbolic language to evoke inner states and collective memory.
- **Digital-Age Identity**: “Legacy”, “vault”, and “diary” may reference digital traces of the self — memory stored, shaped, or lost in code.
- **Resistance & Empathy**: A social undercurrent runs through the poem — opposing dehumanization with the radical act of feeling and creating.

Student Assignment (Essay or Presentation)

Choose at least 3 of the following questions to respond to in written or oral form:

1. What does the phrase *"Riding on what can't be named"* suggest about the limits of language?
2. How does the poem use imagery to express identity, rebellion, or transcendence?
3. In what ways does Franco redefine the role of the artist in contemporary society?
4. Analyze the contradiction between celebration ("the party") and escape ("flee with me").
5. What symbolic value do "swallow", "pearl", and "cereal" take on in the final stanzas?
6. Discuss the function of time in the poem. Is it linear, cyclical, or something else?
7. The poem ends in "unseen tides" and "neverending ride." Does this signal hope, surrender, or something more ambiguous?

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